

PRICED

# **MODERN PAINTINGS**

**DRAWINGS · SCULPTURES**

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**FROM THE COLLECTION OF**

**WALTER P. CHRYSLER · JR**

**SECOND PART**

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**PUBLIC AUCTION SALE  
FEBRUARY 16 AT 8 P. M.**

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**PARKE-BERNET GALLERIES · INC  
980 MADISON AVENUE · NEW YORK · 1950**





SALE NUMBER 1127

EXHIBITION FROM SATURDAY, FEBRUARY 11, TO DATE OF SALE  
WEEKDAYS FROM 9:30 TO 5 ✓ CLOSED SUNDAY

# MODERN PAINTINGS

BRAQUE ✓ PICASSO ✓ GRIS ✓ MIRO  
DERAIN ✓ CHIRICO ✓ HELION ✓ ROUAULT  
MATISSE ✓ MONET ✓ TOULOUSE-LAUTREC  
FANTIN-LATOURE ✓ EAKINS

*An Extensive Collection of Drawings by the Fauves  
Notably Picasso and Leger*

A GROUP OF SCULPTURES BY  
RODIN, DESPIAU, DEGAS, LEHMBRUCK  
BRANCUSI AND OTHERS

*From the Collection of*  
**WALTER P. CHRYSLER, JR**  
*New York and Warrenton, Va*

[SECOND PART]

*Sold by His Order*



Public Auction Sale  
February 16 at 8 p. m.

PARKE-BERNET GALLERIES · INC  
NEW YORK · 1950

*The* Parke-Bernet Galleries  
Will Execute Your Bids  
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Without Charge  
If You Are Unable to Attend  
the Sale in Person

## PRICED CATALOGUES

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the cost of the  
catalogue

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## FOREWORD


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WHEN Jean Cocteau's troupe of comedians in Paris put on *Oedipe* for the first time, the witty director was obliged to make a little curtain speech, saying principally, "Don't ask me to explain this, don't ask me to explain that, don't ask me why Jocaste speaks with a Russian accent (Lady Abdy who played the role was a Russian and did speak with an unmistakeable accent), etc., etc."; and in about three minutes he had stilled the voice of criticism and had the audience concentrating on the main business of the evening, which was the play.

In like fashion I feel like saying in regard to certain highlights of the present collection, "Don't ask me why those circular lines appear in the Matisse portrait of 'Olga', don't ask me why Joan Miró in his self-portrait wears the look of the cat that killed the canary, don't ask me why Picasso's horrendous man in a straw hat sucks at a lollypop, etc., etc.", and principally I say "don't ask me" because in this case the answers are too easy. These names of Picasso, Matisse and Miró, as well as the equally familiar ones of Georges Braque, Juan Gris, Fernand Leger, Constantin Brancusi and Hans Arp, all of them figuring in this catalogue, are the names of the men who taught the whole world what modernism is; and if it means one thing more than another, they seem to say, it means liberty of speech. It really is extraordinary how these artists assert themselves as individualists and have got themselves accepted at a moment in the world's history when individuality of expression has been threatened as it never has been before.

Five years ago when Mr Chrysler first realized his collection had outgrown his establishment and had to be shared with the public, the dispersal was regarded in certain quarters as a courageous but uncertain adventure. It turned out to be a more-or-less rapturous battle of the experts for the spoils. I imagine this second division of the sale will be a repeat. Certainly in these intervening five years the acquaintance of the world with these masters has been vastly extended and there is now no conceivable museum anywhere which is indifferent to them. And as I said before, the hubbub of the questioners has subsided.

HENRY MCBRIDE



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# CONDITIONS OF SALE

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12. Unless exempt from the payment thereof, the buyer will also be required to pay the New York City sales tax of 2 per centum of the price for which all articles are sold.

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## *DRAWINGS*

### CATALOGUE NUMBERS

BURCHFIELD, Charles E. ....	22
FRESNAYE, Roger de la ....	5
GRIS, Juan ....	7
LACHAISE, Gaston ....	35
LÉGER, Fernand ....	1, 3, 10, 12, 13, 17, 19, 21, 29
MATISSE, Henri ....	2, 9, 11, 20
NOLDE, Emil ....	23
PICASSO, Pablo ....	4, 6, 8, 14, 15, 16, 25, 26, 27, 28, 30, 31, 32, 33, 34
SHARP, John O. Robert ....	18, 24

## *SCULPTURES*

ARP, Hans ....	43
BRANCUSI, Constantin ....	37
CALDER, Alexander ....	45
DEGAS, Hilaire Germain Edgar ....	41
DESPIAU, Charles ....	39
LACHAISE, Gaston ....	36
LEHMBRUCK, Wilhelm von ....	42
MATISSE, Jean Gérard ....	44
RODIN, Auguste ....	38

## *PAINTINGS*

AVERY, Milton C. ....	70
BRAQUE, Georges ....	65
CHIRICO, Giorgio de ....	55
COLEMAN, Glenn O. ....	46
DAVIS, Stuart ....	48
DERAIN, André ....	54
EAKINS, Thomas W., N.A. ....	52, 53, 71
EILSHEMIUS, Louis M. ....	69
FANTIN-LATOURE, Henri ....	50

CATALOGUE  
NUMBERS

FIENE, Ernest .....	73
GRIS, Juan .....	60
HECKEL, Erich .....	75
HELION, Jean .....	66
KANE, John .....	68
MATISSE, Henri .....	62
MIRÓ, Joan .....	56, 57, 67
MONET, Claude .....	63
PICASSO, Pablo .....	59, 61, 64
ROUAULT, Georges .....	58
SHARP, John O. Robert .....	47, 74
SLOAN, John .....	72
SOYER, Raphael .....	49
TOULOUSE-LAUTREC, Henri de .....	51



## EVENING SESSION

Thursday, February 16, 1950, at 8 p. m.

CATALOGUE NUMBERS 1 TO 75 INCLUSIVE

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### DRAWINGS

FERNAND LEGER

FRENCH: B. 1881

1. *NATURE MORTE*. A drawing table with a pair of compasses, a box, thumbtacks and two sketches of plaster heads, together with a hand in natural size, seen in loose composition. Signed at lower right with initials F. L., and dated '29. *Pen drawing: 12 x 9 inches*

From the Julien Levy Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 125

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 86

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 86

HENRI MATISSE

FRENCH: B. 1869

2. *NUDE STANDING*. Figure of a young girl facing the observer, her hands clasped behind her back, her right leg slightly advanced. Signed at lower left HENRI MATISSE. *Ink drawing: 10 x 8 inches*

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 130

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 130

FERNAND LEGER

FRENCH: B. 1881

3. *STUDIES OF NUDES—TWO DRAWINGS*. [A.] Kneeling female figure, her back to the observer, her right arm raised to her head, the other resting on her buttocks. [B.] Standing woman seen from the back, her right arm lifted to her head, the other on her back. Signed at lower right with initials F. L. and dated '06, and '09 respectively. *Ink wash: 12 1/4 x 9 inches*

From the Julien Levy Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1931, nos. 137 and 138

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, nos. 77 and 74

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, nos. 77 and 74



[NUMBER 4]

PABLO PICASSO

SPANISH: B. 1881

4. *LE REPOS DES MOISSONNEURS*. Two harvesters are seen reposing against a haystack in the fields at the left, a basket indicating their midday meal at the right; two cottages sketched in the rear. Signed at lower left PICASSO.

*India ink drawing: 7½ x 10½ inches*

Executed in 1904

Acquired from the artist

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 198

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 198

[See illustration]

250 ROGER DE LA FRESNAYE

FRENCH: 1885-1925

5. *ZOUAVE*. Head of a young man with mustache, facing the observer, his pipe in his mouth, his head covered with a fez. Landscape background. Signed at lower right R. DE LA FRESNAYE, and dated Sept. '17.

*Pen and ink: 12 x 7½ inches*

From the Galerie Jeanne Bucher, Paris

From the Julien Levy Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit no. 154





[NUMBER 6]

350

PABLO PICASSO

SPANISH: B. 1881

6. *LA SOURCE*. Two nude figures are standing at a spring cascading from brown rocks, the man bending down for a drink, while the girl, holding a white cloth, extends her right hand towards the water. Signed at upper left PICASSO, and dated '25. *Pastel outlined in pencil: 5 x 6½ inches*

From the Valentine Gallery, New York

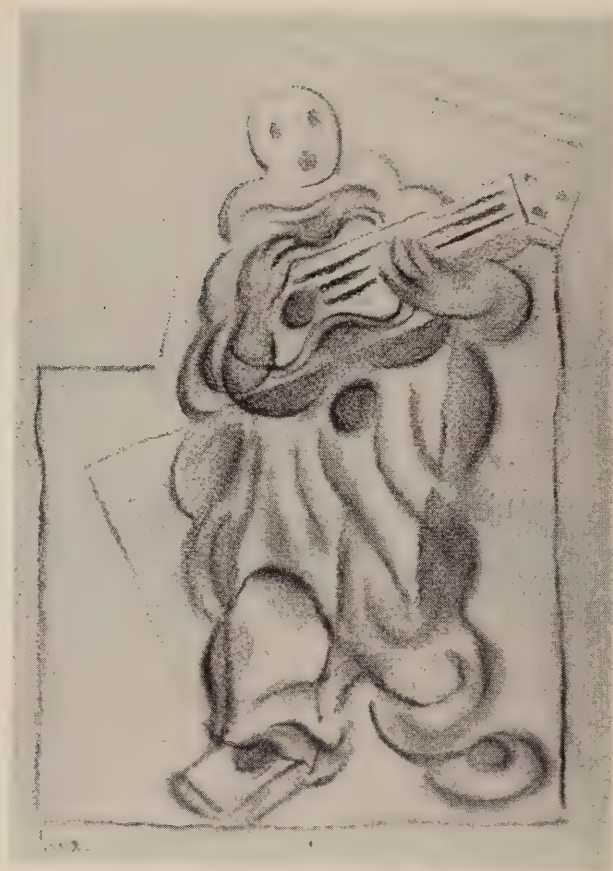
Exhibition of Drawings, Gouaches and Pastels by Picasso, Valentine Gallery, New York, 1937, no. 10

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 106

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 223

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 223

[See illustration]



[NUMBER 7]

275

JUAN GRIS

SPANISH: 1887-1927

7. *PIERROT*. A pierrot in voluminous habit stands facing the observer, singing, and playing a mandolin. Signed at lower left JUAN GRIS.

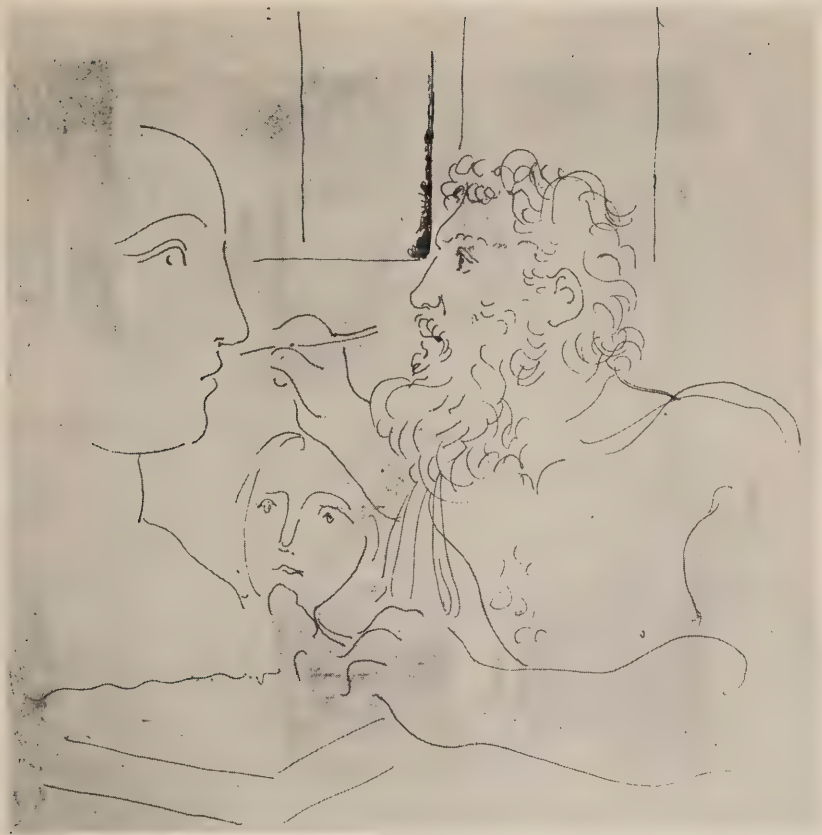
*Charcoal drawing: 11 x 7¼ inches*

From Marie Sterner, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 155

[See illustration]





[NUMBER 8]

225-  
PABLO PICASSO

SPANISH: B. 1881

8. *THE SCULPTOR*. A bearded artist with muscular arms is working with a chisel on a female portrait bust seen in profile to the right; another person looks on at the centre.

*Pen drawing on buff paper: 10½ x 12 inches*

Executed in 1932

From E. Weyhe, New York

Exhibited, *Seven Centuries of Painting*, M. H. de Young Memorial Museum, San Francisco, Calif., 1940, no. 204

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 234

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 234

Illustrated in Georges Braque, *Cahiers d'Art*, 1-2, 1933, pl. 10

[See illustration]

HENRI MATISSE

FRENCH: B. 1869

9. *NUDE RECLINING*. Full-length figure of a girl reposing, facing the observer, and leaning on her left arm, her right hand on her thigh. Signed at lower right HENRI MATISSE.

*Pencil: 9 x 14 inches*

From E. Weyhe, New York

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 128

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 128

FERNAND LEGER

FRENCH: B. 1881

10. *COMPOSITION AVEC FEUILLE*. A worm-eaten leaf, together with a knotted cord and various carpenter's tools, loosely assembled. Signed at lower right with initials F. L., and dated '30.

*Pencil: 12¼ x 9¼ inches*

Acquired from the artist

From the Julien Levy Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 119

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 89

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 89

HENRI MATISSE

FRENCH: B. 1869

11. *JEUNE FEMME ASSISE*. Full-length nude figure of a girl seated towards the left, on the edge of a stool, her right arm raised to her head. Signed at lower right HENRI MATISSE.

*Pencil drawing: 12¼ x 9½ inches*

From E. Weyhe, New York

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 132

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 132





[NUMBER 12]

150-

# FERNAND LEGER

FRENCH: B. 1881

12. *PROFILE WITH LEAF*. Profile head to the left, outlined against a huge leaf and framed with suggestions of curly hair. Signed at lower right with initials F. L., and dated '31.

*Pen drawing: 14½ x 10½ inches*

Acquired from the artist

From the Julien Levy Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 136

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 95

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 95

[See illustration]

FERNAND LEGER

FRENCH: B. 1881

120- 13. *COMPOSITION*, '23. Top-shaped abstractions in violet and green tones, revolve on a gray shaded spiral with scattered cylindrical and rhomboid formations. Signed at lower right with initials F. L. *Watercolor: 12¾ x 9¼ inches*

From the Marie Harriman Gallery, New York

Exhibition of the Walter P. Chrysler, Jr. Collection, Arts Club of Chicago, Chicago, 1937, no. 13

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 131

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 80

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 80

PABLO PICASSO

SPANISH: B. 1881

175 14. *HEAD OF A WOMAN*. To half left, wearing an Italian headdress. Signed at lower left PICASSO. *Pencil: 9 x 6¾ inches*

Collection of Leo Stein, Paris

Collection of Cornelius J. Sullivan, New York

Opening Exhibition, Springfield Museum of Fine Arts, Springfield, Mass., 1933, no. 123

Exhibited at the Wadsworth Athenaeum, Hartford, Conn., 1934

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 219

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 219

PABLO PICASSO

SPANISH: B. 1881

300 15. *TETES D'ETUDE*. At the right two profile heads are seen, a man with high silk hat and short beard, and a lady in evening wrap and feather hat; opposite, the graceful standing figure of a young girl in befurred orange-red dress. Signed at lower right PICASSO. *Black chalk and sanguine: 5¾ x 8¾ inches*

Acquired from the artist

From the Galerie Pierre, Paris

From the Perls Galleries, New York

Exhibition of Picasso, 1900-1910, Galerie Käte Perls, Paris, 1937, no. 7

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 190

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 190



[NUMBER 16]

PABLO PICASSO

SPANISH: B. 1881

16. *HOMME ASSIS*. A man in high silk hat and brown suit, broken down into cubistic planes, is seated facing the observer. Blue sheets are scattered all over the composition, a picture frame at the left, and a marbled wall at the lower right. Signed at lower left PICASSO. *Watercolor: 13 x 9½ inches*

From the Valentine Gallery, New York

Exhibition of Drawings, Gouaches and Pastels by Picasso, Valentine Gallery, New York, 1937, no. 18

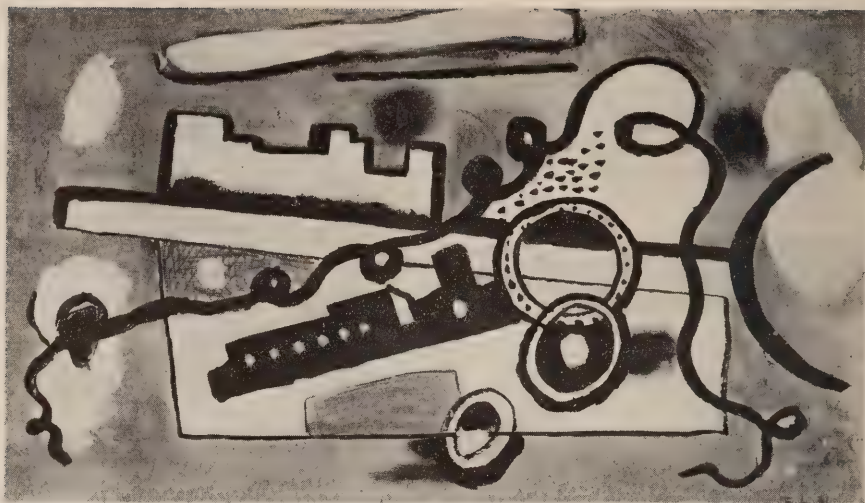
Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 117

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 216

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 216

[See illustration]





[NUMBER 17]

FERNAND LEGER

FRENCH: B. 1881

17. *GREEN COMPOSITION WITH A KEY*. On a green background, a key is outlined in black and white on buff paper, the key rings on a string in front. Signed at lower right with initials F. L., and dated '31.

*Gouache: 9½ x 15½ inches*

From the Chester H. Johnson Galleries, Chicago, Ill.

Choate Exhibition, Wallingford, Conn., 1936

Exhibition of the Walter P. Chrysler, Jr. Collection, Arts Club of Chicago, Chicago, 1937, no. 11

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 129

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 97

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 97

[See illustration]

80- JOHN O. ROBERT SHARP

AMERICAN CONTEMPORARY

18. *ABSTRACTION—TURBULENCE* (1936). Rotating blue and black waves executed in violent brush strokes are contrasted to green land in the immediate foreground. Signed at lower right J. O. R. SHARP.

*Watercolor: 14¼ x 18 inches*

Acquired from the artist

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 172

5 FERNAND LEGER

FRENCH: B. 1881

19. *ABSTRACTION* Discs beneath a doorway in front of an 'alley', with a target on top of it. Signed on mat *Cordialement F. LEGER.*

*Pen and ink: 11¼ x 8½ inches*

From E. Weyhe, New York

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 82

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 82

75 HENRI MATISSE

FRENCH: B. 1869

20. *SEATED FIGURE*. A young girl in loose peignoir, her left hand at her lips, is seated on a balcony with a balustrade; shutters and a drape behind her. Signed at lower right HENRI MATISSE.

*Pencil: 15¼ x 10 inches*

From the Marie Sterner Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 168

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 189

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 189

75 FERNAND LEGER

FRENCH: B. 1881

21. *L'AVION BRISE: FRONT DE L' AISNE*. Parts of a broken airplane bearing the number 10, painted in the French colors, are strewn on the ground before a row of cottages in the rear. Signed at lower right F. LEGER, and dated 3-17.

*Watercolor: 8¾ x 11¼ inches*

From the Valentine Gallery, New York

Choate Exhibition, Wallingford, Conn., 1936

Exhibition of the Walter P. Chrysler, Jr. Collection, Arts Club of Chicago, Chicago 1937, no. 12

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 122

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 79

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 79



[NUMBER 22]

CHARLES E. BURCHFIELD

AMERICAN: B. 1893

22. *SHANTY ON THE RAILROAD TRACKS*. The rails, crossing the foreground laterally, are seen before undulating country in light brown shades; at the left, a watchman is seated on the ground before his shanty. Signed at lower right C. BURCHFIELD, and dated 1919. *Watercolor: 14¼ x 31 inches*

Choate Exhibition, Wallingford, Conn., 1936

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 156

[See illustration]

EMIL NOLDE

GERMAN: B. 1867

23. *HEAD OF A GIRL*. Head and shoulders of a young girl with short bobbed black hair and large dark eyes; she wears a blue high-necked gown, and is seen before a purplish background. Signed at lower right NOLDE.

*Watercolor: 18½ x 14 inches*

From the Lilienfeld Galleries, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 164

JOHN O. ROBERT SHARP

AMERICAN CONTEMPORARY

24. *ABSTRACTION, RUNNING FIGURE*. A figure running to the left is painted in purple shades; his right arm and leg are raised in a vehement movement, the left hand resting on his hip. Olive green outlines surround the figure. Signed at lower right JOHN O. R. SHARP. *Watercolor: 16¼ x 13½ inches*

Acquired from the artist

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 171





[NUMBER 25]

425-

PABLO PICASSO

SPANISH: B. 1881

25. *NUE DE FACE AUX MAINS JOINTES*. Full-length nude figure of a young girl, her hair tightly drawn; slightly turned to the left, her hands clasped below the waistline. Signed at lower left PICASSO.

*Pencil on buff paper: 24 x 18 $\frac{1}{4}$  inches*

Painted in 1906

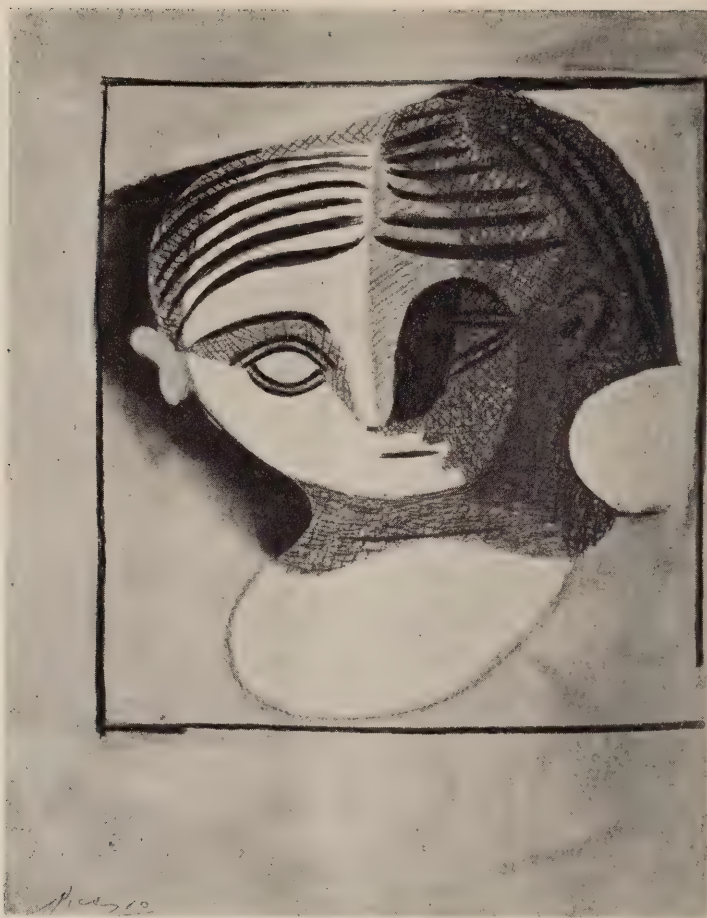
Collection of Gertrude Stein

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 211

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 211

Compare Christian Zervos, *Pablo Picasso*, vol. 1, p. 151, no. 327

[See illustration]



PABLO PICASSO

SPANISH: B. 1881

26. *HEAD*. Of a woman, seen from the front; her hair in Greek fashion. Signed at lower left PICASSO. *Charcoal and white on grey paper: 25 x 19 inches*

Executed in 1926

From the Valentine Gallery, New York

Exhibition of Drawings, Gouaches and Pastels by Picasso, Valentine Gallery, New York

Selected Exhibition of Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 114

Exhibition, Picasso: Forty Years of his Art, Museum of Modern Art, New York, 1939, catalogue p. 129

Exhibition at the Art Institute of Chicago, 1940, no. 199

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 231

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 231



725-

PABLO PICASSO

SPANISH: B. 1881

27. *L'ENTERREMENT*. Statuesque figures, standing with their heads bowed in mourning, crowding around a body in a white shroud, carried by two men for entombment. Signed at lower right PICASSO.

*Ink wash, pencil and watercolor: 16¼ x 19½ inches*

Collection Reins, Paris

Exhibition, Picasso, Forty Years of his Art, Museum of Modern Art, New York, 1939, catalogue p. 28

Exhibition at the Art Institute of Chicago, 1940, no. 13

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 203

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 203

Compare Christian Zervos, *Pablo Picasso*, vol 1, pp. 24 and 25, nos. 52 and 55



PABLO PICASSO

SPANISH: B. 1881

28. *JARDIN DE PARIS: POSTER DRAWING*. Four show girls performing a can-can, their black-stockinged legs contrasted against red ruffles topped with canary green veiling. On the blue wall the inscription *Jardin Paris*. 'Sprinkled' surface effects. Signed at lower right PICASSO.

*Watercolor: 25 x 19 inches*

Painted in 1901-02

Collection Bellier, Paris

Collection of Georges Lévy, Paris, 1934

From the Perls Galleries, New York

Picasso Exhibition, Galerie Perls, Paris, 1937

Exhibited at the Museum of Fine Arts, Boston, 1938

18th International Exhibition of Water Colors, Art Institute of Chicago, 1939, no. 135

Exhibition, Picasso: Forty Years of his Art, Museum of Modern Art, New York, 1939, catalogue p. 28

Picasso Exhibition, Art Institute of Chicago, 1940, no. 14

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 194

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 194

Illustrated in *Arts and Decoration*, 1939, p. 7

Illustrated in *Art News*, 1941, p. 12

[See illustration]

FERNAND LEGER

FRENCH: B. 1881

29. *ABSTRACTION*. Circular forms in red and orange outlined in black, with triangles at either side; blue waves at the bottom left. A label on the back inscribed *A. G. A. Malthéy avec sa vive sympathie*, F. LEGER.

*Watercolor: 8¼ x 11 inches*

Collection Moeller, Berlin, Germany

From the Lilienfeld Galleries, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 130

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 81

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 81



[NUMBER 28]



PABLO PICASSO

SPANISH: B. 1881

30. *NU DE DOS* (1906). A nude girl, almost full-length, is seen from the back, in *profil perdu* slightly turned to the right, her right arm raised to the hip. Signed at lower right PICASSO.

*Charcoal drawing on grey paper: 24½ x 18½ inches*

Acquired from the artist

Exhibition, Picasso: Forty Years of his Art, Museum of Modern Art, New York, 1939

Exhibition at the Art Institute of Chicago, 1940, no. 64

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Arts, Richmond, Va., 1941, no. 209

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 209

[See illustration]





475

PABLO PICASSO

SPANISH: B. 1881

31. *NU—STUDY FOR LES DEMOISELLES D'AVIGNON*. A nude figure with bowed legs, her arms raised above her elongated head, painted in yellow, with cobalt blue outlines; the strong bend of the legs and torso is emphasized by darker tones of blue. Signed at lower left PICASSO.

*Watercolor: 25 x 19 inches*

Painted in 1908

Acquired from the artist

Exhibition, Picasso: Forty Years of his Art, Museum of Modern Art, New York, 1939

Exhibited at the Art Institute of Chicago, 1940, No. 73

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 215

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 215

[See illustration]

PABLO PICASSO

SPANISH: B. 1881

32. *AU MOULIN ROUGE*. A black-haired girl is seen almost at full length standing in profile to the left, clad in a pale green dress with a huge collar; a high yellow hat, trimmed with red flowers tops her coiffure; other *demi-mondaines*, in colorful extravagant garb, crowd the place. Signed at lower right PICASSO, and dated 1901.

*Pencil and watercolor: 25½ x 19½ inches*

Collection Reins, Paris

Exhibition, Picasso before 1910, Perls Galleries, New York, 1939, no. 16, illustrated in the catalogue

1650 Exhibition, Seven Centuries of Painting, M. H. de Young Memorial Museum, San Francisco, 1939-1940, no. 190

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 148

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 148

Illustrated in *Pictures on Exhibit*, 1939, p. 13

[See illustration]

PABLO PICASSO

SPANISH: B. 1881

33. *ACROBATS*. A couple are seen performing an acrobatic stunt, the man standing astride with arms outstretched holding a girl on his shoulders, her body and arms hanging down to the ground. Signed at upper left PICASSO.

*Ink wash: 24 x 18½ inches*

375 Acquired from the artist

From the Valentine Gallery, New York

Exhibition of Drawings, Gouaches and Pastels by Picasso, Valentine Gallery, New York, 1937, no. 49

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 113

Exhibited, Seven Centuries of Painting, M. H. de Young Memorial Museum, San Francisco, Calif., 1939, no. 202

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 229

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 229



[NUMBER 32]



PABLO PICASSO

SPANISH: B. 1881

850 34. *FETE—ESQUISSE POUR HOTEL DE L'OUEST, ROOM 22*. A young girl, stretched out on a divan, with eyes closed and blood emerging from her mouth, is surrounded by a frightened crowd of girls and men, in evening dress, gazing at her. A table with fruit and a champagne bottle in the immediate foreground. Signed at lower left PICASSO, and inscribed: *Esquisse pour Hôtel de l'Ouest, Chambre 22*.

Watercolor: 21 x 16½ inches

Painted in 1904

Collection Libaude, Paris

From the Galerie Käte Perls, Paris

Exhibition of the Collection of Walter P. Chrysler, Jr., The Arts Club of Chicago, Chicago, 1937, no. 35

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 118

Exhibition, Picasso: Forty Years of his Art, Museum of Modern Art, New York, 1939

Exhibited at the Art Institute of Chicago, 1940, no. 28

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 201

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 201

Illustrated in Christian Zervos, *Pablo Picasso*, vol. 1, p. 97, no. 213

[See illustration]

180 GASTON LACHAISE

AMERICAN: 1882-1935

35. *MALE NUDE*. A young man, seen from the front, standing astride, with his arms lifted over his head, which is turned in profile to the left. Signed at lower right G. LACHAISE.

Pencil: 22½ x 18½ inches

Acquired from the artist

From the Valentine Gallery, New York

Choate Exhibition, Wallingford, Conn., 1936

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 161



[NUMBER 34]

## SCULPTURES



GASTON LACHAISE

AMERICAN: 1882-1935

36. *TORSO OF A WOMAN*. Bronze. A nude seated in frontal view, her thighs spread. Hollow cast. On marble plinth.

Height 8¼ inches

Sculptured in 1928

From the Weyhe Gallery, New York

Retrospective Exhibition, Gaston Lachaise, Museum of Modern Art, New York, 1935, no. 37, illustrated in the catalogue, no. xxiv

Circulating Exhibition, Six Modern Sculptors, Museum of Modern Art, New York, 1936-37, no. 9

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, no. 97

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 102

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 102

[See illustration]





1700-

CONSTANTIN BRANCUSI

RUMANIAN: B. 1876

37. *HEAD OF A WOMAN*. *Bronze*. Head of a girl, both hands clasped against her left cheek; her hair arranged in a knot on her neck. Signed on the right arm BRANCUSI. Stone plinth.

*Height 18 inches*

Collection of Robert W. Chandler, New York

Collection of Miss Clemence Randolph

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 16

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 16

[See illustration]



[NUMBER 38]

AUGUSTE RODIN

FRENCH: 1840-1917

38. *CHILD CRYING*. *Bronze bust*. Head of a little girl, her long wavy hair falling over her shoulders. Signed at lower right A. RODIN, and inscribed with the name *A. Pozzinka*, possibly the subject. *Height 12 inches*

Collection of Emma Rockefeller McAlpin, Littleton, N. J.

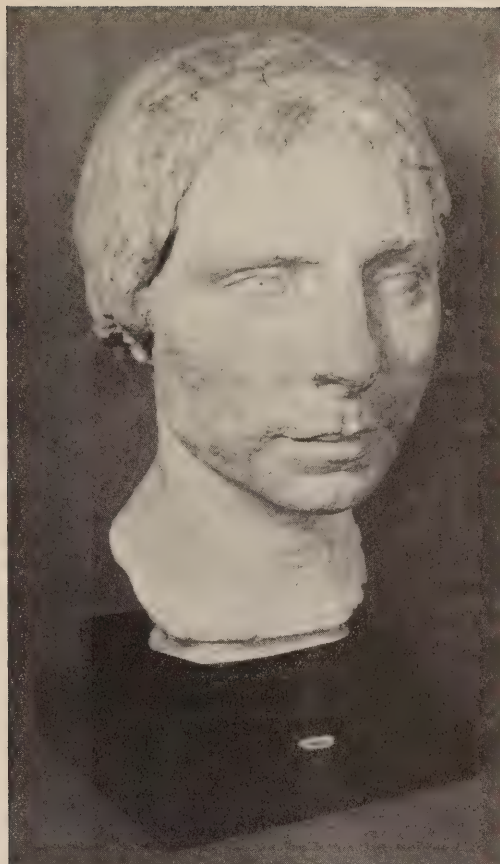
From P. Jackson Higgs, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 92

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 239

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 239

[See illustration]



[NUMBER 39]

CHARLES DESPIAU

FRENCH: B. 1874

39. *ANTOINETTE*. Plaster head. Original head with serene features and Greek coiffure. Signed on back C. DESPIAU. On plinth.

Height 12½ inches

*Note:* A rare and important original head made before the cast in bronze and worked entirely by the artist. Only eight examples of the bronze were executed.

Acquired from the artist

Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc, 1939

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 52

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 52

Recorded in Léon Deshairs, *C. Despiau*, 1939, p. 81, bronze cast illus., fig. 12

[See illustration]





[NUMBER 41]

500

HILAIRE GERMAIN EDGAR DEGAS

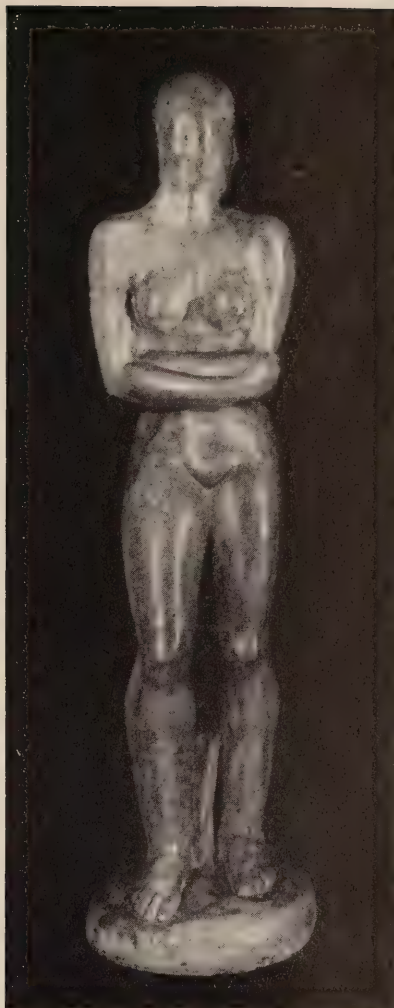
FRENCH: 1834-1917

41. *STANDING NUDE*. *Bronze*. A woman is standing, bent forward, holding both hands pressed to her stomach. Signed on base DEGAS. *Cire-perdue* cast.

*Height 17 inches*

Illustrated in *Degas' Works in Sculpture*, Pantheon Books, N. Y., n.d., pl. 128  
no. 63

[See illustration]



[NUMBER 42]

800-

WILHELM VON LEHMBRUCK

GERMAN: 1881-1919

42. *DIE RUECKBLICKENDE*. Polished clay. Standing nude figure of a young girl, her head turned to her left shoulder, her arms crossed at the waistline. Signed at left on base W. LEHMBRUCK.

Height: 34½ inches

Executed in 1914/15

Collection of the Graphisches Kabinett, Munich, Germany

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 96

[Continued

Number 42—Concluded]

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 100

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 100

Illustrated in August von Hoff, *Wilhelm Lehmbruck, Seine Sendung und Sein Werk*, 1936, pp. 20 and 61

Illustrated in Paul Westheim, *Wilhelm Lehmbruck*, n.d., nos. 32 and 33

[See illustration on the preceding page]

HANS ARP

GERMAN: B. 1888

43. *PLASTRON ET FOURCHETTE*. Abstract painted wood construction.

27¾ x 23 inches

From the Galerie de Beaune, Paris

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 1

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 1

JEAN GERARD MATISSE

FRENCH: B. 1898

44. *SEATED FIGURE*. Bronze. A nude young girl is seated on a quadrangular plinth, her left arm resting on a support; the left knee is raised with the foot folded under the other leg. Signed at left of socle 2/8 J. GERARD M.; cast by C. Valsuani, Paris.

Height 20½ inches

From the Valentine Gallery, New York

From the Pierre Matisse Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 94

ALEXANDER CALDER

AMERICAN: B. 1898

45. *MOBILE*. Wood and metal. Abstract wood 'horn' forms with suspended wires at the top, circular painted metal plates swinging at the extreme wire ends.

Height 59 inches

Executed in 1937

From the Pierre Matisse Gallery, New York

Exhibited, *Mobiles and Stables* by Alexander Calder, Pierre Matisse Gallery, New York, 1937

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 95

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941



## PAINTINGS

GLENN O. COLEMAN

AMERICAN: 1887-1932

46. *JEFFERSON COURTHOUSE*. At the street corner stands the red brick building with high windows, and at the left, the clock tower. Smaller adjoining brick houses leave a view of the New York skyline at the right, where a trolley car is seen moving down the snow-covered street. Signed at upper left on reverse GLENN COLEMAN, and dated 1928.

25 x 30 inches

From the Valentine Gallery, New York

Choate Exhibition, Wallingford, Conn., 1936

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 71

JOHN O. ROBERT SHARP

AMERICAN CONTEMPORARY

47. *QUINCES*. A bough with scanty leaves and bare twigs, bearing greenish yellow fruits, is executed in realistic technique, on a table standing before a sky blue background. Signed at lower right JOHN O. R. SHARP, and dated 1939.

16 x 30 inches

Painted in 1939

Exhibited, Seven Centuries of Painting, M. H. de Young Memorial Museum, San Francisco, 1939-40, no. 269

STUART DAVIS

AMERICAN: B. 1894

48. *EGG-BEATER, NUMBER TWO*. Abstraction of tan, orange, gray and various rose shades in geometrical form, framed at three sides by a quiet green mat; the egg beater in the center, with a hint of its construction. Signed at upper right STUART DAVIS.

29 x 36 inches

From F. Valentine Dudensing, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 68

RAPHAEL SOYER

AMERICAN: B. 1899

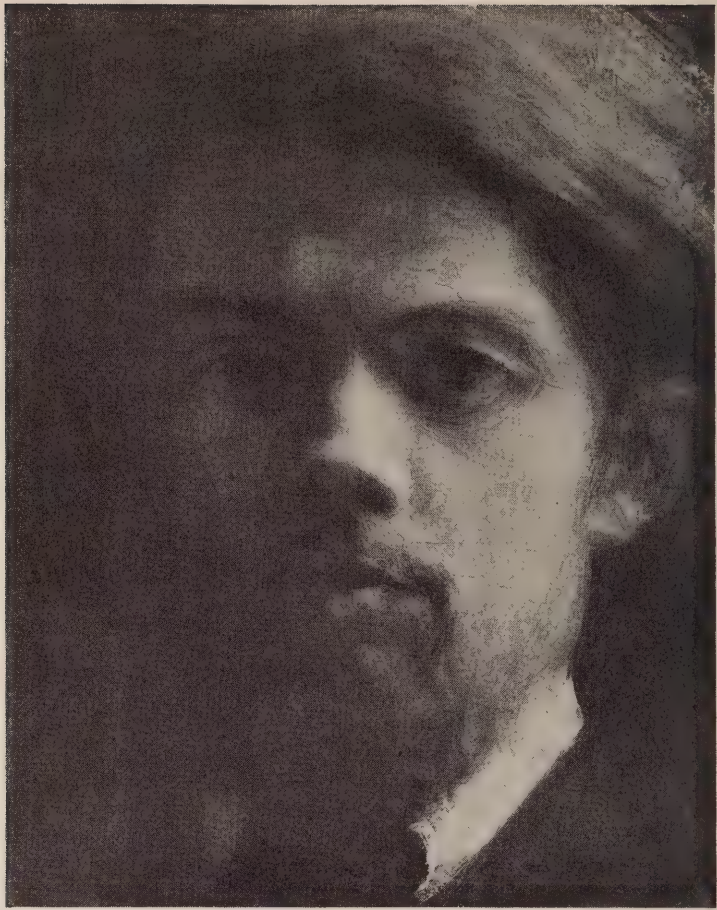
49. *BROADWAY AND FORTY-SECOND STREET*. The half-length figure of a girl in gray fur coat and black hat, carrying her handbag, stands facing the observer; a blonde in profile to the left, in reddish brown coat and beret, crowded at the right between two men, their faces only visible. Signed at lower right RAPHAEL SOYER.

20 x 17 inches

From the Valentine Gallery, New York

Choate Exhibition, Wallingford, Conn., 1936, no. 30

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit, Institute of Arts, 1937, no. 72



HENRI FANTIN-LATOURE

FRENCH: 1836-1904

50. *PORTRAIT OF THE ARTIST*. Head-and-shoulders portrait as a young man wearing a beard, looking slightly to the left, the left side of the face and white collar reflecting a strong light from above.

10 $\frac{1}{4}$  x 8 $\frac{1}{4}$  inches

*Note:* With a note apparently written by the artist's wife pasted on the back of the stretcher, which reads (translation): "This self-portrait of my husband, painted in 1860, was given by him to his friend, the English painter Ridley." The portrait is probably the one exhibited at the Salon of 1861, along with the portrait of M. W. Ridley by Fantin-Latour (see Frank Gibson, *The Art of Henri Fantin-Latour, His Life and Works*, n.d., p. 209).

Painted in 1860

Collection of Mathew White Ridley, Esq., London

[See illustration]



2050 -

HENRI DE TOULOUSE-LAUTREC

FRENCH: 1864-1901

51. *MISS DOLLY, THE ENGLISH GIRL AT THE 'STAR' AT LE HAVRE*. Bust-length portrait to half left in dark purple and pale blue gown with a mauve neck ruff. Background sketched in emerald green and gray. Signed at lower right T. LAUTREC.

*Oil on board: 19½ x 15¾ inches*

*Note:* In July 1899, Lautrec, with his friend Viaud, spent several days at Le Havre waiting to embark for Bordeaux. Here he found many incomparable models at a waterfront bar, the "Star", among them Miss Dolly, an English barmaid. In a letter to Joyant, written at this time, he mentions a portrait of the barmaid.

Painted in 1899

Collection of Mrs Cornelius J. Sullivan, Parke-Bernet Galleries, Inc., 1939

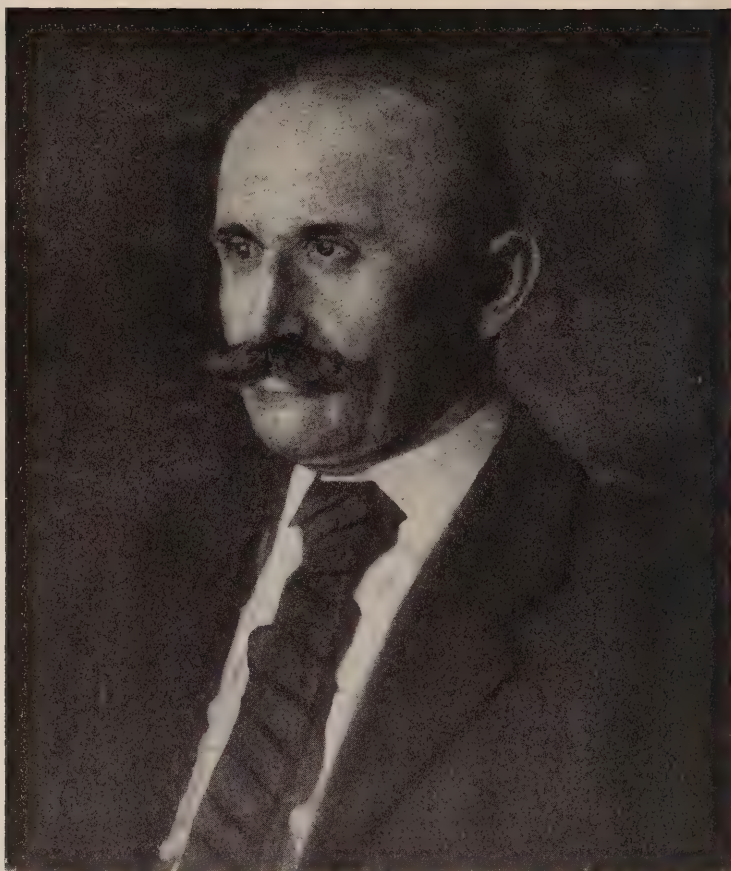
Exhibited at the Art Institute of Chicago, 1930

Tenth Loan Exhibition, Museum of Modern Art, New York, 1931, no. 33, p. 17

See Gerstle Mack, *Toulouse-Lautrec*, 1938, pp. 352-3

[See illustration]





THOMAS W. EAKINS, N.A.

AMERICAN: 1844-1916

52. *CHARLES PAUL GRUPPE*. Head and shoulders of the artist, turned to half-left; he is wearing a dark grey suit with tawny striped tie, the color repeated in the shaded background. Inscribed on back of the canvas, *To His Friend C. P. Gruppe*—THOMAS EAKINS, and dated 1904, *Philadelphia*.

22 x 18 inches

Collection of Charles Paul Gruppe, New York

Collection of Roy Ireland, New York

From the Kleeman Galleries, New York

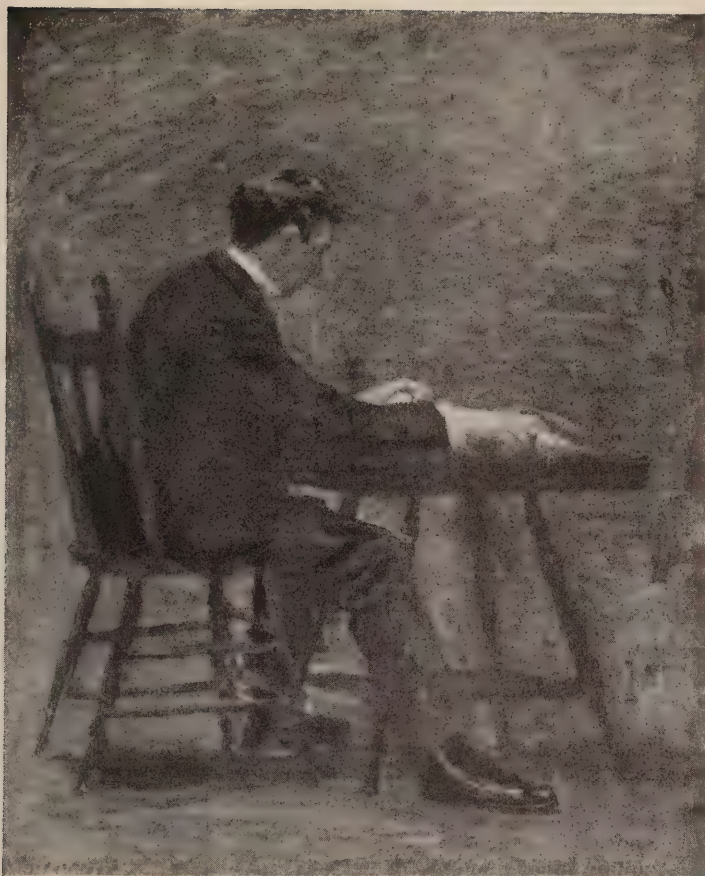
Exhibition of Important Paintings by the Great American Master Thomas Eakins, N.A., Kleeman Galleries, New York, 1937, no. 13

Recorded in Alan Burroughs, *Catalogue of Work by Thomas Eakins* (1869-1916)

Illustrated in *The Arts*, vol. v, June 1926, no. 6, p. 332

Illustrated in Lloyd Goodrich, *Thomas Eakins, His Life and Work*, 1933, no. 414, p. 200

[See illustration]



1100-

THOMAS W. EAKINS, N.A.

AMERICAN: 1844-1916

53. *THE TIMER*. A young man in dark suit is seated in profile to the right at a rustic table, looking at his time-clock, which he is holding in his left hand to time the rounds of a prize fight. Ochre and gray shaded background. Inscribed at bottom of canvas, *Souvenir—Clarence W. Cranmer from His Friend* THOMAS EAKINS.

21 x 17 inches

From William Macbeth, New York

Collection of Clarence W. Cranmer

Thomas Eakins, A Retrospective Exhibition of His Paintings, Baltimore Museum of Art, Baltimore, Md., 1936-37, no. 30

Illustrated in *The Arts*, Oct. 1929, vol. xvi, p. 83

Described in Lloyd Goodrich, *Thomas Eakins, His Life and Work*, 1933, no. 316, p. 189

[See illustration]



## ANDRE DERAINE

FRENCH: B. 1880

54. *VUE DE LONDRES*. The Thames, in yellow and blue-green shades, extends straight into the foreground; behind the girders of a railway bridge spanning the river the green buildings of the Houses of Parliament are outlined against a rose-shaded sky. In the left foreground, rowboats are moored before a line of small warehouses. Signed at lower left A. DERAINE. 32 x 39½ inches

Collection of Ambroise Vollard, Paris

Collection of Mme. Perls, Paris

Exhibited, *Seven Centuries of Painting*, M. H. de Young Memorial Museum, San Francisco, Calif., 1939-40, no. 177

Exhibition of Paintings by André Derain, Cincinnati Art Museum, Cincinnati, O., 1930-31, no. 18

Exhibited at the Arts Club of Chicago, 1940, no. 17

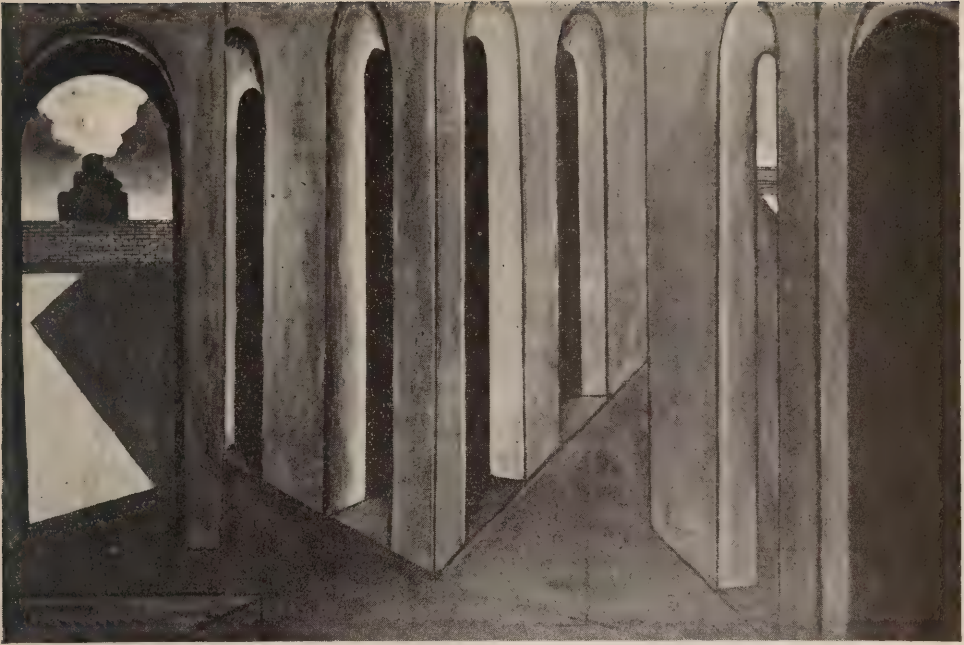
Exhibited, *One Hundred Years of French Painting*, Municipal Museum, Amsterdam, 1928, no. 7

Exhibition of Works by André Derain, London, 1928, no. 2

Exhibition of Works by Derain, Knoedler Galleries, New York, 1930, no. 6

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 45





*Number 54—Concluded*

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 45

Illustrated in Malcolm Vaughan, *Derain*, 1941, pl. 10

1520-

[See illustration on the opposite page]

GIORGIO DE CHIRICO

ITALIAN: B. 1888

55. *LE VOYAGE EMOUVANT*. A Hall, with diagonal perspectives of narrow arches, is painted in gray-greenish shades; two openings at either side show a glimpse of the sky, on which, at the left, appears a locomotive discharging clouds of white steam. Signed at lower left G. DE CHIRICO, and dated 1913.

29½ x 42 inches

Collection of Paul Guillaume, Paris

From the Pierre Matisse Gallery, New York

Exhibition Giorgio de Chirico, 1908-1918, Pierre Matisse Gallery, New York, 1935, no. 6

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 30

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 35

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 35

[See illustration]



## JOAN MIRO

SPANISH: B. 1893

56. *SELF PORTRAIT*. Bust-length figure of a young man seen *en face* on a shaded yellowish green background; dark parted hair frames a round face, with prominent ears. A brown checked suit contrasts boldly with a blue and yellow dotted tie. Signed at upper left MIRÓ, and dated 1917.  $24\frac{1}{2} \times 19\frac{1}{2}$  inches

Acquired from the artist

From the Galerie Käte Perls, Paris

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 137

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 137

Illustrated in *Art News*, 1941, p. 16

Illustrated in *Magazine of Art*, 1941, p. 93

[See illustration]



## JOAN MIRO

SPANISH: B. 1893

57. *LE CHAUFFEUR*. Half-length seated figure of a young man in a vividly patterned suit, high collar and derby; he is clasping his hands on his thigh and is leaning against a blue kitchen chair. At the upper left, a picture of an old-fashioned automobile is suspended on the golden yellow wall. Signed at lower left MIRÓ, and dated 1918.

27½ x 24½ inches

Collection: Gaffe

From the Pierre Matisse Gallery, New York

Exhibition of Masterpieces, Pierre Matisse Gallery, New York, 1937

Exhibition of Early Paintings by French Moderns, Pierre Matisse Gallery, 1939

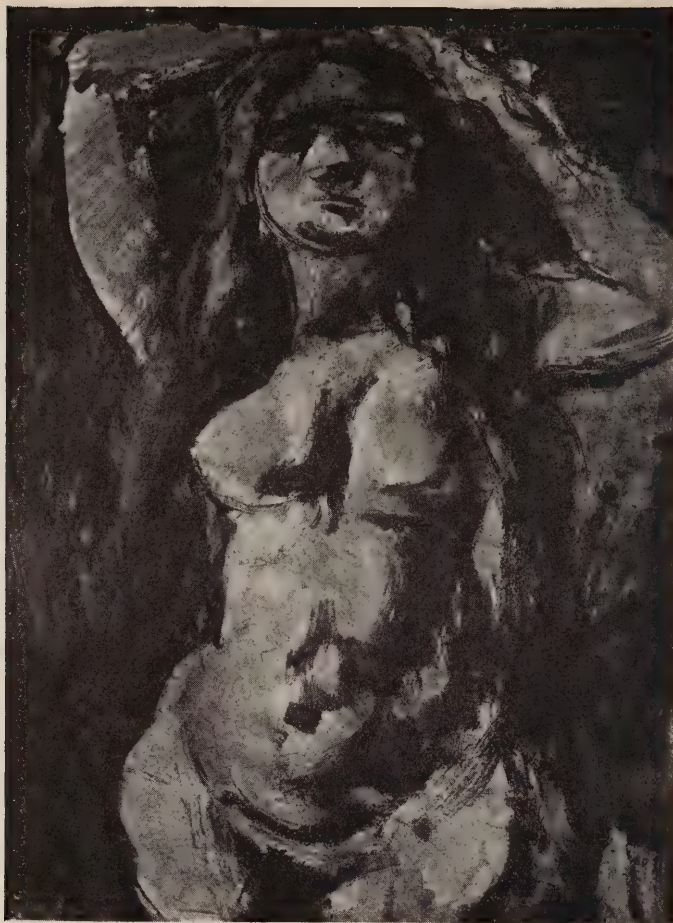
Exhibition of Early Paintings by Joan Miró, Pierre Matisse Gallery, New York, 1940, no. 1

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 138

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 138

[See illustration]





[NUMBER 58]

GEORGES ROUAULT

FRENCH: B. 1871

58. *NUDE*. Three-quarter-length figure of a woman standing with arms raised over her head, her hands clasped, her long auburn hair falling over her shoulders. Green background.

*Board: 32½ x 23½ inches*

Collection of Dikran G. Kelekian, New York, 1935, no. 68

Exhibited, *Seven Centuries of Painting*, M. H. de Young Memorial Museum, San Francisco, Calif., 1939-1940, no. 210

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 244

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, no. 244

[See illustration]



[NUMBER 59]

# PABLO PICASSO

SPANISH: B. 1881

59. *JEUNE FILLE ENDORMIE*. A young girl, her face painted in blue, is seated with her bare arms crossed on a green topped table; her head, adorned with a multicolored scarf, has dropped to her breast. Orange and black ornamented walls at the rear. Signed at upper left PICASSO. 18 x 21¾ inches

Painted in 1935

From the Valentine Gallery, New York

Exhibition, Picasso: Forty Years of His Art, Museum of Modern Art, New York, 1939

Exhibited at the Art Institute of Chicago, 1940, no. 269

Exhibition, Picasso, 1901 to 1937, Valentine Gallery, New York, 1937, no. 19

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 185

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 185

Illustrated in *Cahiers d'Art*, Picasso 1930-1935, p. 102

Illustrated in *Cahiers d'Art*, 7-10, p. 238

[See illustration]

JUAN GRIS

SPANISH: 1887-1927

60. *JEREZ DE LA FRONTERA*. A watch and chain amid cubist abstractions of barrels and boxes, some bearing labels; a pale green drapery with tassels is suspended at the left. Signed at lower left JUAN GRIS 25½ x 32 inches

Painted in 1912

Acquired from the artist

Collection of Baron Gourgaud, Paris

From the Galerie de Beaune, Paris

Exhibited in the Galerie de l'Effort Modern, Paris

Retrospective Exhibition, Juan Gris, Arts Club of Chicago, 1939, no. 8

Exhibition, Art in Our Time, Museum of Modern Art, New York, 1939, no. 172, illustrated in the catalogue

Exhibition, Three Spanish Painters, Valentine Gallery, New York, 1940, no. 4

Exhibition, Seven Centuries of Painting, M. H. de Young Memorial Museum, San Francisco, 1940, no. 4

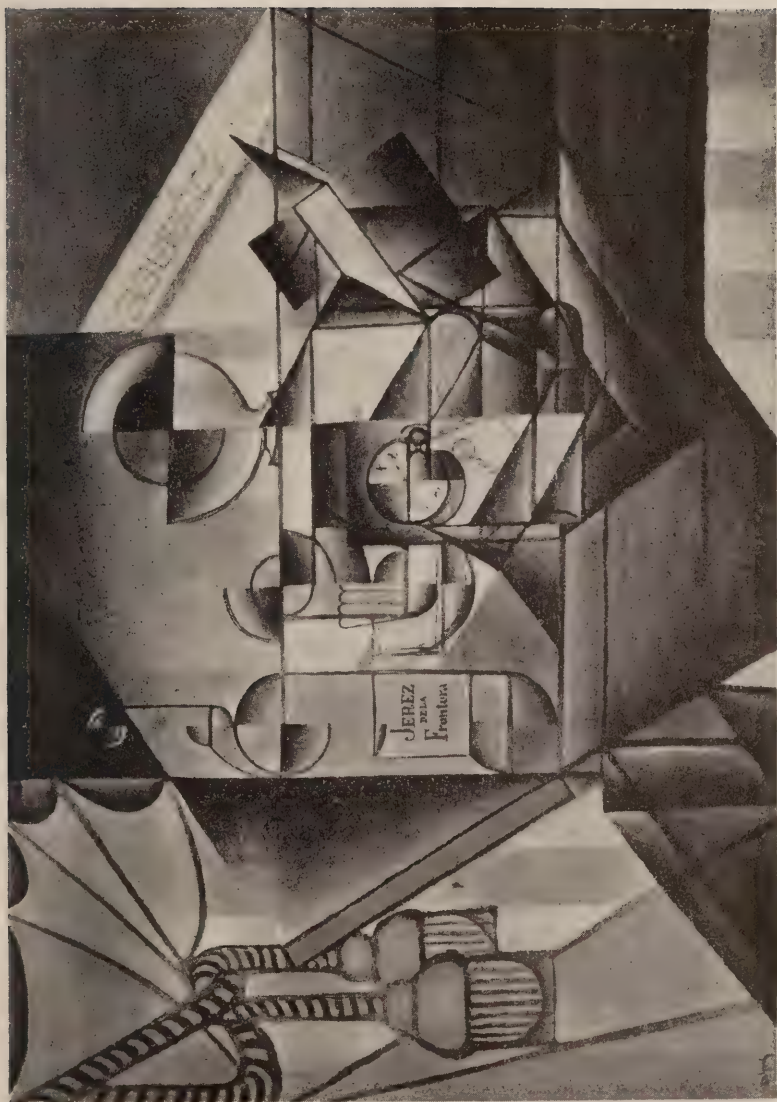
Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 57

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 57

Illustrated in John Lerch, *Country Life and the Sportsman*, 1938, p. 47

[See illustration]





[NUMBER 60]



PABLO PICASSO

SPANISH: B. 1881

61. *HOMME A LA SUCETTE—MOUGINS*. A bearded man, wearing a straw hat, is seen at waist-length, turned towards the left, clad in a white and lavender striped shirt; in his right hand he is holding a lollypop, painted an arsenical green, which he is sucking. Signed at upper left PICASSO, and dated 20-A.-38.

*Oil and benzine on paper: 26¾ x 17½ inches*

Acquired from the artist

From the Galerie Perls, Paris

Exhibition, Picasso: Forty Years of his Art, Museum of Modern Art, New York, 1939, catalogue p. 189

Picasso Exhibition, Art Institute of Chicago, 1940, no. 355

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 187

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Arts, Philadelphia, 1941, no. 187

Illustrated in *Cahiers d'Art*, 1938, p. 179

Illustrated in *Parnassus*, 1939, p. 12

Illustrated in Helen F. McKenzie, *Understanding Picasso*, (University of Chicago Press), 1940, pl. xix

Recorded by Marion Junkin in *Art in America*, 1941, p. 105

[See illustration]



[NUMBER 61]

HENRI MATISSE

FRENCH: B. 1869

62. *FEMME EN VERT (OLGA)*. Three-quarter-length figure of a young lady with auburn hair, clad in green dress trimmed with henna, seated on a blue sofa facing the observer, her hands clasped in her lap. Signed at lower right  
HENRI MATISSE.

39 x 32 inches

Painted in 1910

From a Russian private collection

From the Pierre Matisse Gallery, New York

Exhibition, Great Portraits, Wildenstein Galleries, New York, 1938, no. 25

Exhibited at the Cleveland Museum of Art, Cleveland, O., 1938

Exhibition of Paintings by Henri Matisse, Arts Club of Chicago, 1939, no. 4

Exhibition, Art in Our Time, Museum of Modern Art Tenth Anniversary Exhibition, New York, 1939, no. 92

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 116

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 116

[See illustration]





[NUMBER 62]

CLAUDE MONET

FRENCH: 1840-1926

63. *TULIPES*. Potted tulip plants, two red at the left, and a yellow and rose parrot tulip at the right, are depicted on a lavender-colored table before a rich golden bronze background. Signed at lower right CLAUDE MONET. 20 x 15 *inches*

Painted in 1891

From Durand-Ruel, Inc., New York, 1933

From the Chester Johnson Gallery, Chicago

From the Valentine Gallery, New York

[See illustration]

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[NUMBER 63]



PABLO PICASSO

SPANISH: B. 1881

64. *NU GRIS*. Three-quarter-length nude figure of a slim young woman with black hair, almost life-size, seated towards the left facing the observer, her right hand on her left thigh; dark gray background. Signed at lower right PICASSO.

*Tempera on cradled board: 42 x 29½ inches*

Painted in 1905

Collection of Gertrude Stein

From the Pierre Matisse Gallery, New York

Exhibition of Masterpieces, Pierre Matisse Gallery, 1937, no. 18

Exhibition, Early Paintings by French Moderns, Pierre Matisse Gallery, 1939, no. 13

Exhibition, Seven Centuries of Painting, M. H. de Young Memorial Museum, San Francisco, Calif., 1940, no. 191

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 153

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 153

Recorded and illustrated, Christian Zervos, *Pablo Picasso*, vol. I, *Oeuvres de 1895 à 1906*, p. 113, no. 257

Illustrated in *Parnassus*, December, 1939, p. 9

[See illustration]

4500



[NUMBER 64]

GEORGES BRAQUE

FRENCH: B. 1882

65. *GRAND Baigneuses: La Plage* (1931). Abstract forms representing a young girl reclining on the beach, in the foreground, with her arms lifted over her head; another reposing on a beach chair at the right. A table with refreshments between them, and bath houses outlined before the blue sky. Signed at lower right G. BRAQUE, and dated '31. 53 x 78 inches

*Note:* This major painting was retained by the artist for many years in his own private collection; and many offers of purchase were declined by him. Subsequent to the acquisition by the present owner of three or four other paintings by the artist, Braque stated that in his opinion Mr Walter Chrysler now owned the most significant collection of his works in existence, and expressed his willingness to sell the present picture, which he himself has characterized as his most important work.

Acquired from the artist

Retrospective Exhibition, Georges Braque, Arts Club of Chicago, 1939, no. 36

Exhibited at the Phillips Memorial Gallery, Washington, D. C., 1939-40

Exhibited at the San Francisco Museum of Art, San Francisco, Calif., 1940

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 26

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, 1941, pl. 26

Illustrated in *Cahiers d'Art* (Georges Braque), 1933, 1-2, p. 83

Illustrated in Carl Einstein, *Georges Braque*, Paris, 1934, pl. 95

[See illustration]





[NUMBER 65]

JEAN HELION

FRENCH: B. 1904

66. *ABSTRACT COMPOSITION*. Cylindrical and cubical forms in various colors assembled against pale squares, predominantly white; gray base. Signed on back of the canvas HELION (35) *Paris*. 56 x 79 inches

*Note:* The most important work by Helion to appear at public sale in America.

Acquired from the artist

Exhibition of Twentieth Century Paintings, The Society of The Four Arts, Palm Beach, Fla., 1936, no. 16

Exhibition of the Collection of Walter P. Chrysler, Jr., The Arts Club of Chicago, Chicago, 1937, no. 39

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 46

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 67

525 Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 67

[See illustration]



[NUMBER 66]

JOAN MIRO

SPANISH: B. 1893

67. *ABSTRACTION*. The head of an antelope in blue, together with a scarlet anatomical abstraction, and pins thrust into a green lawn; other abstractions in black on a shaded background. Signed on the back of the canvas JOAN MIRÓ, and dated 13-3-33.

51½ x 77 inches

Painted in 1933

From the Galerie Pierre, Paris

Exhibited at the Galerie Georges Bernheim, Paris, 1933

Exhibition of the Collection of Walter P. Chrysler, Jr., The Arts Club of Chicago, 1937, no. 34

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 47

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[See illustration]





[NUMBER 67]

## JOHN KANE

AMERICAN: 1860-1934

68. *BROTHER PATRICK (THE FORTY-SECOND HIGHLANDER)*. Full-length life-size figure of a youthful sergeant in scarlet Highland uniform, with plaid kilt, facing the observer; he is playing a bagpipe. Wooded background with two rabbits in the grass on either side. Signed at lower right JOHN KANE.

72 x 30 inches

*Note:* On this canvas Kane painted in 1928 or 1929 his famous self-portrait in the nude. It was shown in Boston at the Contemporary Arts Society. Later, perhaps because people were shocked at a literal nude with a wooden leg, Kane painted over the self-portrait this portrait of his brother Patrick as a sergeant in the Black Watch. This picture has sometimes been referred to as *The Forty-Second Highlander*.

Acquired from the artist

John Kane Memorial Exhibition, Carnegie Institute, Pittsburgh, 1936

Exhibition of Paintings by John Kane, Knoedler Galleries, London, 1936, no. 9

Exhibition of Paintings by John Kane, Arts Club of Chicago, 1938, no. 24

Exhibition of Masters of Popular Painting, Museum of Modern Art, New York, 1939, no. 139, illustrated in the catalogue

2000

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 266

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 266

Illustrated in John Kane, *Sky Hooks*, 1938, opp. p. 40

[See illustration]



[NUMBER 68]



[NUMBER 69]

LOUIS M. EILSHEMIUS

AMERICAN: 1864-1941

69. *WAR*. On a blazing battlefield the body of a soldier is lying near a water hole in the foreground; a man on horseback, galloping over a rocky ledge, is passing him, met by two other cavalrymen at the left. Signed at lower left EILSHEMIUS.

*Board: 40½ x 61 inches*

Painted in 1917

From the Galeries Durand-Ruel, Paris

From the Valentine Gallery, New York

Exhibition, *Oeuvres de Louis M. Eilshemius*, Galeries Durand-Ruel, Paris, 1932, no. 39

Exhibition, *A Group of Paintings, 1916-17*, by Louis M. Eilshemius, *An Authentic American Artist*, Valentine Gallery, New York, 1933, no. 3

Exhibition of the Collection of Walter P. Chrysler, Jr., The Arts Club of Chicago, 1937, no. 43

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 61

Exhibition of the Collection of Walter P. Chrysler, Jr., Virginia Museum of Fine Arts, Richmond, Va., 1941, no. 258

Exhibition of the Collection of Walter P. Chrysler, Jr., Philadelphia Museum of Art, Philadelphia, 1941, no. 258

[See illustration]





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[NUMBER 70]

MILTON C. AVERY

AMERICAN: B. 1893

70. *CLOWNS*. Three clowns, almost at full length and life-size, are facing the observer: in the centre, a pierrot in white, with his arms crossed at the waistline, two clowns with comic hats on either side, leaning against him. Signed at lower left MILTON AVERY.

$49\frac{3}{4} \times 38\frac{1}{4}$  inches

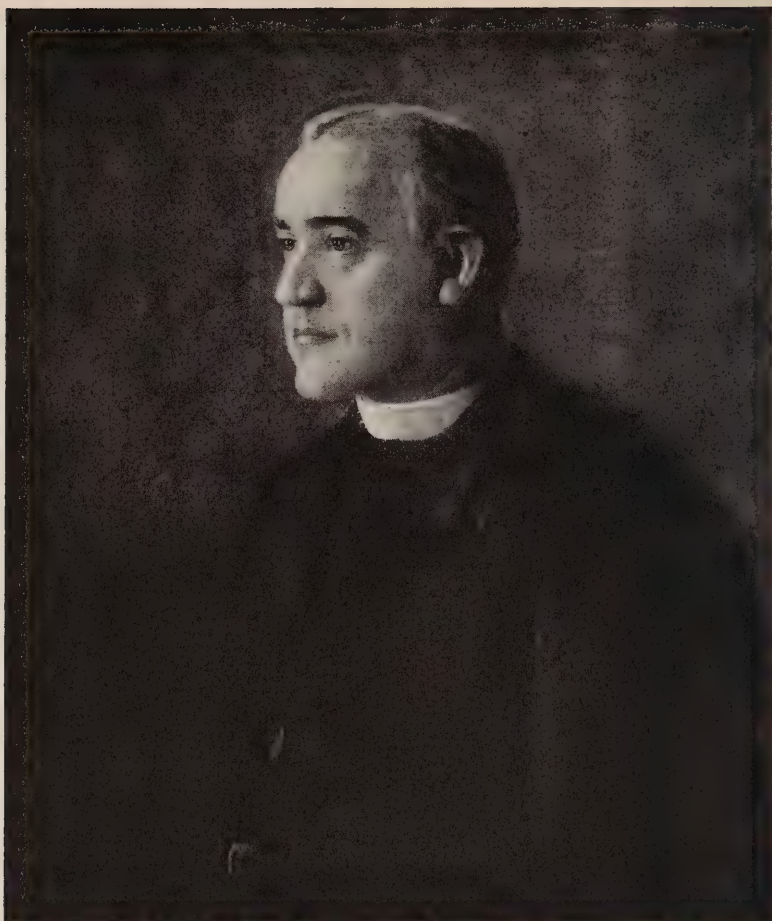
From the Valentine Gallery, New York

Exhibited at the Valentine Gallery, New York, 1935

Choate Exhibition, Wallingford, Connecticut, 1936

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 74

[See illustration]



THOMAS W. EAKINS, N.A.

AMERICAN: 1844-1916

71. REV. CORNELIUS J. O'NEILL. Bust-length portrait of a divine with graying hair, turned to half left, in black coat and roman collar; greenish gray shaded background. Signed at lower right T. EAKINS.

30 x 25 inches

Painted about 1909

Collection of Rev. Cornelius J. O'Neill, Philadelphia, Pa.

Collection of Chauncey Hausman, Philadelphia, Pa.

From the Kleeman Galleries, New York

Recorded in Alan Burroughs, *Catalogue of Work by Thomas Eakins* (1869-1910)

Illustrated in *The Arts*, vol. v, June 1926, no. 6, p. 333 (as Father O'Neal)

Described in Lloyd Goodrich, *Thomas Eakins, His Life and Work*, 1933, no. 466, p. 205

[See illustration]

JOHN SLOAN

AMERICAN: B. 1871

72. *DESERT ROSE*. Ranges of distant mountains, before which stretches a rose-colored desert, are seen beneath a deep blue sky, where at the horizon cirrus clouds are floating. In the foreground, dense fir trees border the green pastures of the slopes. Signed at lower right JOHN SLOAN. 26 x 34 inches

ERNEST FIENE

AMERICAN: B. 1894

73. *FALL LANDSCAPE*. Trees in the glowing yellow and red foliage of Indian summer grow in a valley screened by mountains; on a slope in the centre, a group of cottages is seen, with trees around a marshy pond in the foreground. Signed at lower right ERNEST FIENE, and dated 1920. 20 x 24 inches

From the Weyhe Gallery, New York

Exhibited at the Marie Sterner Gallery, New York

Selected Exhibition of the Walter P. Chrysler, Jr. Collection, Detroit Institute of Arts, Detroit, 1937, no. 73

JOHN O. ROBERT SHARP

AMERICAN CONTEMPORARY

74. *CALLA LILIES*. Three large white calla lilies are outlined against a background of orange-red, emerald green and ultramarine shades. Signed at upper right J. SHARP. 20 x 16 inches

Painted in 1932

ERICH HECKEL

GERMAN: B. 1888

75. *PERSONNAGES*. Two fishermen with their rods are standing at the edge of a *quai* on a canal; in the foreground at the right another man is busy with a crane. An emerald green peninsula extends behind the figures, outlined against slate blue water. Signed at lower right E. HECKEL, and dated '12. 33 x 37 inches

[END OF SALE]

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